The illustration shows the ticket office of the Princess Theatre, Montreal, Que.

THE SIGN OF GREATER EARNING POWER

A NORTHERN Electric plaque in your lobby means greater box office receipts. It identifies your theatre with the best in sound picture entertainment. . . . The public today has learned to appreciate sound quality and patronizes those theatres which are equipped with "The Voice of Action" . . . If you have not already received yours, write to the

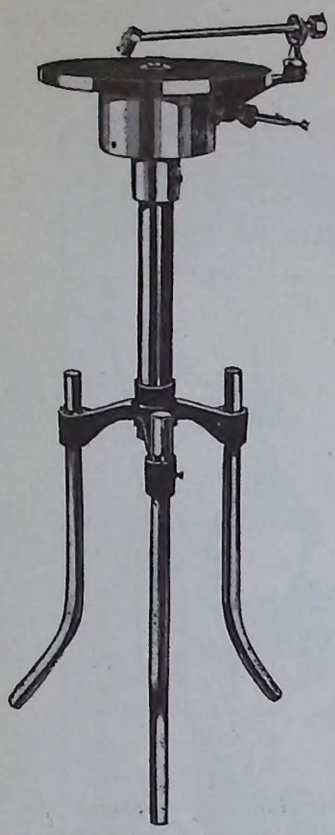
RESEARCH PRODUCTS SALES DEPARTMENT - 637 CRAIG STREET WEST, MONTREAL, QUE.

Northern Electric SOUND SYSTEM

The VOICE of ACTION

WESTERN ELECTRIC IN U. S. A.

Carterphone



Carterphone

Carterphone

Synchronized Turn Tables

$112.50 Each Complete with Pickups

Talkies at a Small Price for Small Theatres

Heavy Construction Free from Vibration, Guaranteed No Waver—Adjustable Pedestal Adaptable to All Makes of Projectors.

A Development of Fifteen Years Research. Several in Use on Their Second Years' Service.

Limited Supply Available.

Sold Direct from Manufacturer to Theatre. Order from this Advertisement—State Make of Projector—Installed in a Few Minutes.

C. E. CARTER

366 MAYOR ST. Albee Building MONTREAL

Motiograph Sound Projectors with Baldwin Amplification!

Complete equipment including two Model H. Motiograph Mechanisms with Cylindrical Shutters and Movietone Track Masks, two Motiograph 3,000-foot Upper Magazines with Reel End Alarms, two Motiograph Complete Sound Heads with Lens Systems, Photo Electric Cells and Exciter Lamps, two Motiograph Low Intensity Reflector Arc Lamps with Motor Arc Feed and Rheostats, two Motiograph Sound Bases with Disc Turntables, Pickups, Pilot Lights, 1/3 H.P. Synchronous Motors, Drives, Lower Magazines and Lamp Support Cabinets with Lamp and Motor Switches, one Vocalite Glass Bead Sound Screen and Frame up to 13' x 18', one Baldwin Main Amplifier Panel comprising two Baldwin Heavy-Duty Powerful fully A.C. Amplifiers, Meters, Switches, Monitor Speaker and Controls, two Baldwin Track Amplifiers with Meters and Controls, one Baldwin Master Fader, constant impedance type, with Dummy, one set complete twin Battery Banks with Charger, and Dry Batteries, and Cabinet, one complete set Main and Track Amplifier Tubes, one spare set one each tubes of each kind, Photo Electric Cell and two Exciter Lamps, installation and testing, not including wiring nor Sound absorption treatment.

Complete Sound Equipment as above, F.O.B. Toronto $7,500.00

Same equipment but equipped with Celco Mazda Units with Jefferson Transformers and Jewell Ammeters, Gardiner Velvet Perforated Sound Screen up to 10' 6" x 14', and Motiograph Model F. Front Shutter Mechanism,

Complete Sound Equipment as above, F.O.B. Toronto $7,000.00

Deliveries promptly after April 1st. Get your order in now!

Remember, it's yours when you have paid for it!

Remember, Service on instant call but only when you may need it!

THE COLEMAN ELECTRIC Co. - 258 Victoria St. - Toronto, Ont.

"Courtesy With Service"

Canadian Moving Picture DIGEST

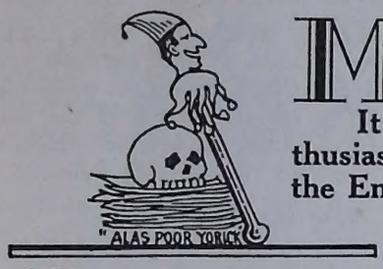
Established in 1915 for Exhibitors
Subscription: $5.00 yearly
Telephone: Trinity 1481
Cable: Ontocanada

RAY LEWIS
Editor and Managing Director

Published by Canadian Moving Picture Digest Company, Limited
259 Spadina Ave. - Toronto

Vol. 21, No. 46 | TORONTO 2, CANADA | March 15th, 1930

Edward Franklin Albee



MY DEAR FRIEND, Edward Franklin Albee, is among those who have passed on, and I am filled with an infinite regret.

It is only two weeks since he wrote me; and was enthusiastic about the new offices he intended to occupy in the Empire Building, New York, as soon as he returned from the south.

Enthusiasm for new enterprises in a man of forty, of fifty, appears to be not unusual, but for a man who has spent sixty years of his life in work, in building up a name and a fortune for himself, for his family, for the enterprise with which he was identified, and which will always remember him, this is unusual; and gives one a glimpse of the character of this man, which made the name of Keith-Albee internationally, as well as nationally, known.

Many of us attribute the good fortune of others to "good luck" - "opportunity" - "circumstance," but is it not also due to perseverance and an unswerving application to an objective that we are what is termed successful?

If Edward F. Albee worked in his boyhood, his youth, his manhood, with that perseverance which even three score and ten could not impair, we have therein the reason for the largest percentage of his success.

The Church of St. John the Divine, a temple which Mr. Albee inspired and helped to make concrete in its idealism and in its very foundation, was filled with those who came to pay their respects to a man whom they admired, whom many loved as their dearest friend; and who was not now of the earth.

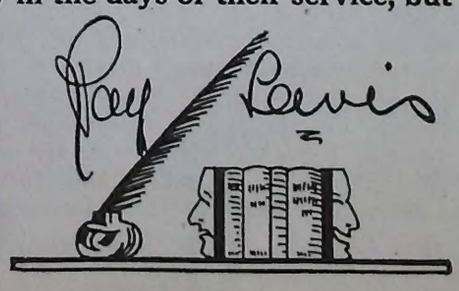
Throughout that very large gathering, one could see, through their own tears, many who wept for a friend in the fullest interpretation of what friendship means; wept that he had gone on.

One has but to go into the modern theatre to realize the influence of Mr. Albee from a humanitarian standpoint. Many players will remember the days of dressing rooms under the stage, damp, windowless, without proper light, cold and unclean with the dust that cellars generally have; and will note the changes which Mr. Albee introduced, where players received the respect due their physical welfare, and the consideration due their valuable services and their ability.

Performers will also remember the days, when after making an "all-night jump" to a little "honky-tonk" town, where they played about five shows a day as a special favour to the agent who booked them; and the hardware - store-manager told them after the first show he didn't like the act, they could take a "cut" or they were "canned." Mr. Albee stopped this with his "pay or play" contract.

One could go on expounding on the Albee method of doing business, where kindness and consideration were part of the business routine; and performers, old-timers, many of them are still alive to acclaim the memory of a one-time boss, who not only remembered them generously in the days of their service, but remembered them in their infirmity!

I like a man who has earned his earthhood through being of the earth, partaking of it like a man, being a man in all the purposes of life, but manifesting throughout the business of living that humanity and that divinity which relates us to God. Such a man was Edward Franklin Albee.



RAY PRESENTS

RAY LEWIS

THE FUNERAL of Col. W. G. Barker, V.C., Canadian war ace, was attended by fifty thousand people in Toronto; and military honours were given to him, on this, his "last march," such as might be offered a Napoleon, or to an Alexander the Great, or a human benefactor of international renown. This evidence of hero-worship reveals that we modernists still appreciate heroism, and that quality which marks men different to the usual, despite our analytical, cynical, and sceptical attitude to what we term old-fashioned traditions!

Our interest in the late Colonel Barker from a motion picture angle is owing to the fact that the Star-Universal newsreel photographed the ceremony of this Canadian history-making funeral; and that pictures were shown at Shea's Hippodrome, Saturday night, the day of the funeral, and will be shown Monday and Tuesday of the coming week.

Motion Pictures, with scenes which thrilled us in their presentation of "Aces of the Air," can now rest on their laurels as regards authenticity. We remember Paramount's "Wings" with it great flying scenes, "The Legion of the Condemned," and "Lilac Time" which so thrilled us; and recently Columbia's "Flight," and the Fox thriller, "The Sky Hawk."

The press and the public, even we in the Industry have been inspired to doubt the thrilling scenes which transpired in the air; and recalled the Greek and Roman epics, which in poetical metre recounted the battles of the gods around Mount Olympus.

HERE is a tale which is in truth, stranger than any fiction, and more thrilling than any battle in the air which the screen has ever recorded. It should be an inspiration for some company to record, making a notation that it has been suggested by the war work of Colonel W. G. Barker, V.C., the Canadian war ace.

It would give a Canadian touch to a production which would be appreciated, not only in Canada, but in the U. S., the British Empire; and in all countries which regard heroism as without nationality, and as representative of a virtue which belongs to the whole human race.

Colonel Barker, was killed at Ottawa, on March 12th, testing a new biplane. He had been up in the air about ten minutes and was flying at an unusually low altitude, about 200 feet, when the machine suddenly appeared to stall. The pilot was observed trying to drive the machine upward, but the biplane remained as it were, for a moment suspended; and then it crashed to earth, a mass of twisted wreckage.

THIS was the "Kismet" which Canada's second ranking air ace of the war met, after deeds of bravery which appear to be almost impossible. The official record of the battle which won the V.C. for Colonel Barker, in which he fought off more than 60 enemy planes is as follows:

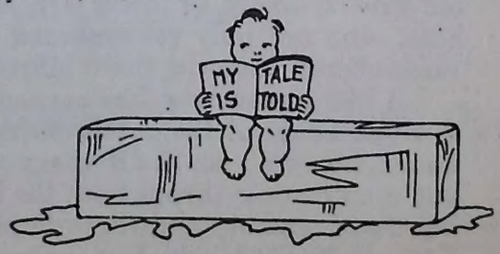
How He Won the V.C.

Col. Barker enlisted in Winnipeg in 1914 with the 1st C.M.R.'s, and was with them in France until December, 1915, when he transferred to the Air Force. A great deal of his work consisted of contact patrol, artillery observation, photography, reconnaissance and day and night bombing. He also did some spy dropping in Italy and di a lot of work with Major Wedgewood-Benn, the English M.P., who was his observer.

The bare official war record of Barker's V.C. exploit is as thrilling as the most thrilling wording could have made it. It tells of his fight on October 27 with an enemy two-seater, when he was attacked by a Fokker biplane as well. Although he was wounded in the right thigh he managed to shoot the enemy plane down in flames. Then he was surrounded by a large formation of Fokkers, and was wounded in his left thigh, but sent two Huns down in a spin.

Losing consciousness, he let his machine get out of control, but recovered and deliberately charged. It meant almost certain death to him, but he cleared once more as a Hun went down in flames. With his left elbow shattered he again fainted, but once more he came out of death's mists. Turning on the nearest Hun he sent him down in flames. At last, weak to the point of exhaustion, he dived for the British lines, but was met by another enemy formation which attacked him. Somehow, the men on the ground couldn't believe their eyes, he fought the new machines, broke up their formation, and reaching our lines, crashed."

LAST WEEK we stated that we would talk about "The Son of the Gods," with Richard Barthelmess, which had a two weeks' run at the Tivoli, Toronto. Well, it is as good as they say it is, Barthelmess is most excellent in the part.



Observations — The Spotlight — By The Editor

"Let he who observes, observe that he too is being observed in his observations; and therefor let him make his remarks as he observes the subject of them, nor add a tittle, nor a jot to that which passeth between the observer and the observed. So by these rules may all men know the observer is observant."

J. J. CONKLIN, our Winnipeg correspondent, sends in a report of a sermon, delivered by the Rev. Herman Olsen of Winnipeg, First Baptist Church Pastor, on March 2nd, at Winnipeg.

The Sermon, "The Curse of the Modern Movie," reviews the Motion Picture from an angle which considers the interests of the child primarily.

* * * *

IN our correspondent's report, the Rev. Herman Olsen informs us that "125,000,000 children daily attend Motion Pictures."

It seems like a large number, considering that children are forced to a daily school attendance; and that after the school hours there is homework to do, and other duties, which precludes daily matinee attendance, and that evening prices are generally prohibitive to the children of the "daily toil," or worker's class, while the middle-class, and what is termed, affluent classes do not make a practice of permitting their children to spend their evenings at Motion Picture Theatres.

* * * *

IN considering the viewpoint of the Rev. Herman Olsen, we, as part of the Motion Picture Industry, must close our eyes to our own friendship and affinity with our Industry; and consider "the other fellow's viewpoint" which does not restrict itself to the Baptist preacher of the sermon herein discussed.

The relationship of the child and Motion Pictures has given many persons much concern, including producers and exhibitors in our Industry, who persist in a viewpoint that Motion Pictures are not produced as a child's entertainment; and that parents should exercise their rights as parents on the question of what amusements they permit their children.

* * * *

RUNNING parallel, and beyond, in freedom of expression, and in any mature revelations which our Screen has made, are the current plays, and the literature of today, the sermons from pulpits, the press reports of domestic infidelities, and crime impulses!

The modern preacher of all denominations captions his sermon with a title much more provocative of comment than many Motion Pictures.

* * * *

THE modern preacher takes for his sermon, and in considering this angle, we must realize that the preacher is supposed to be the spiritual shepherd, the spiritual inspiration of his flock, his business is not to amuse, or entertain, but to teach mankind his affinity to God, sermons which expound on "The Strange Interlude," "Desire Under the Elms." "The Companionate Marriage," and if this is not an evil sufficient unto itself, they take the realistic view on the subject, joining in with the majority which calls "Prayer," "Poetry," "Romance," "Beauty," relics of a "sentimental old fashioned romanticism." Not all preachers do such preaching, but many who call themselves progressive do.

THE MOTION PICTURE cannot, despite its "visual powers," which are so formidable in their impressionable import, destroy the "better and finer attributes in our children and in our youth" as can this modernistic urge as expressed from the pulpits of our Church.

Those of us who have children, have learned that it is the "thrillers" in Motion Pictures which interest the children, not sex complexes, or sex angles, these pictures are generally voted, "not so good" by children.

* * * *

FOR the Rev. Herman Olsen to observe that "we all know that the bulk of the pictures are a portrayal of crime and sex stuff," is an observation which not only this Industry should challenge, but should be challenged by a public, which is said by this preacher to be responsible for demanding such stuff.

* * * *

THE BULK of Motion Pictures may be of average quality only, but the bulk of them preach a moral for living according to the standards revealed in the Ethics of the Old and New Testament.

Throughout the history of our Industry we have had productions which have been powerful influences for good, productions which evoked a world-wide admiration. We have had some productions which had better been left unscreened, but even these were not nearly as bad as their publicity tried to make them, but fortunately the producers, who are in the Industry to stay, have combined to discourage such productions, and advertising through various angles which make their distribution unprofitable.

* * * *

THERE is an arrangement in this Industry that no production shall treat any religious denomination irreverently, malign any church, or discredit in its presentation any preacher. I believe that it is about time that The Church arranged to consider an Industry which considers The Church to such an angle, for such consideration is not given to The Church by publishers or authors. Mencken's latest book, "A Treatise on the Gods," tears down everything which The Church has attempted to build up. The screen presents both preacher and priest in such a manner as to bring glory to The Church; and why should not the screen demand that The Church refrain from seeking to draw within its precincts large audiences by sensational announcements of sermons such as "The Curse of the Modern Movie."

(Continued on Page 12)

FOR SALE

303 Theatre Chairs. Cheap. Apply

BOX 17,

CANADIAN MOVING PICTURE DIGEST

New Theatre, St. Clair and Yonge, Toronto, for Allen Interests

Edward F. Albee Has Gone!

EDWARD F. ALBEE, who passed away Monday, March 10th, at the Breakers Hotel, Palm Beach, Florida, was born October of 1857. He was in his 73rd year, and appeared to be seventy-three years young, having purposed to remain actively engaged in business, even though in 1928, he sold his controlling interest in the Keith - Albee - Orpheum Circuit, which he had built up for nearly half a century, to the RKO.

RUNNING away from home at the age of twelve years, Mr. Albee told me that he joined a circus.; and no bed that he has ever slept on in the days of his wealth, appeared to him to be as comfortable as that bed he slept upon in travelling with the circus which he had joined as a lad.

A RATHER amusing reminiscence is one which Mr. Albee tells. He was in the building in which was housed the Old Boston Museum, of Boston; and in which he was engaged in the Shipping Dept., while going up in the elevator, "Buffalo Bill" was there, and noticed him because of the fact that young Albee was staring at him. At that time "Buffalo Bill" was dressed like the old showman one reads about. He had a black satin vest, with diamond buttons,and it was these diamond buttons which attracted the attention of young Albee. Buffalo Bill turned to Albee and said, "Would you like to be an actor?" and Albee very quickly responded "Yes." Buffalo Bill then asked him to come and see him, that he had a small part that he thought that he could play, but when later the lad returned to the office, his employer said to him, "I don't think you are going to get that part with Buffalo Bill. You are too aggressive. Mr. Albee worried about the word "aggressive" because he didn't wish to admit that he did not know what it meant, and no one around seemed to be able to inform him, but finally he found out that being aggressive was not such a grievous misdemeanor.

MR. ALBEE used to recall with glee the first appearance of George M. Cohan upon the stage, when Mr. Albee owned the Boston Museum in which he had worked as a lad. The Cohan family were doing a vaudeville turn, that is Mr. and Mrs. Jerry Cohan, and that week Josephine Cohan had been permitted to do a dancing turn. This seemed to arouse the envy of young George M. Cohan, who came to Mr. Albee with a complaint that he had permitted Josephine to go on the stage, and had not invited young George. Mr. Albee asked the child, who was six years old, what he could do, and George M. responded that he could play the fiddle. "Very well," said Mr. Albee, "You can go on and fiddle." Mr. Albee asked him what he wanted as salary, and George M. replied that he would leave that to Mr. Albee, to pay him what he thought he was worth. At the end of the week George M. drew $6.00. It afterwards came to Mr. Albee that young George had been disappointed with what he had been paid, for he went to his father Jerry, and said, "I am not satisfied with what Mr. Albee gave me for my week's work. I am worth more." Mr. Jerry Cohan asked his son what had been given to him, and young Cohan replied $6.00. Whereupon Mr. Cohan, senior, asked, "What did he give you the extra dollar for?"

MR. ALBEE, during his long period of showmanship, probably met all the celebrities of stage fame, and he was always keen to relate interesting incidents relating to his friendships with these players of international fame.

ANOTHER story is recalled in connection with the last professional visit of Lily Langtry, who played what is termed a sketch for the Keith-Albee-Orpheum Circuit of houses, and coming to New York, she renewed her old friendship with Mr. Albee, but according to Mr. Albee's recollection, she appeared to be rather sad and regretful that times had changed, and that the old memories, like the old landmarks, were fading. Whereupon Mr. Albee, in his kindly and philosophical way, advised, "You have had the best which life could give you by way of fame, fortune, friendships, and what life has to offer now is but memories, and a repetition of homage. Try and get away from this phase of life. Go back to England, get a little house in the country and live simply, surrounded by your friends, some books, and those treasures which you have gathered, and of which you are especially fond. To live simply and kindly, I have found contains the essence of good living, and of living well." Mr. Albee tells me that later he received a message from Lily Langtry, informing him that she had taken his advice and that she was now happy in the simplicity of such living.

THE PASSING away of Edward F. Albee will not only be mourned by the world of motion pictures and theatricals, but will be sincerely regretted by a host of friends of distinction in America, and abroad. Friends of all religious denominations, friends of all degrees and stations in life, celebrities, and those who lived upon his unheralded bounty. The invalid guests at the Sanitorium at Saranac Lake, an institution to which for fourteen years, he devoted himself, an institution which was equipped to take care of one hundred patients, and which has every mechanical device, and scientific discovery, every comfort placed therein, to alleviate the sufferings, and to heal those unfortunate theatrical people who have become the victims of tuberculosis. The National Vaudeville Association also knows him as its friend. For many years, he devoted himself to this organization, so that the management and the players might have a union of strength upon which to meet in good fellowship and to establish the necessary arbitration medium of service which should develop betwixt employer and employee.

THE N. V. A. CLUB stands there today as the result of Mr. Albee's financial and moral support. His latest outstanding contribution was his

Venerable Showman Passes On

gift of $150,000 to the Church of St. John the Divine, which he helped to promote and to build, taking an active part in the very construction of this temple of worship and service.

IT HAS been said of Mr. Albee, that he was a religious man. He was indeed that in the very spirit for which religion stands. He tried to balance the material progress and development of his life, in which he showed a business acumen and vision which made him a man of many millions, with a charitable and humanitarian development which kept pace with his good fortune. Many performers and unfortunate ones know that Mr. E. F. Albee could always be relied upon to help them when the necessity demanded, quietly, and without any desire to make known such service. I have read dozens of letters from people whom he has served. Old performers whom he has supported in memory of those good old days when these performers were possessed of wealth and popularity.

THE EXTENT of his human kindliness can be gauged when I repeat to you a little incident which I viewed when passing into one of Mr. Albee's theatres. There was a little woman taking care of the switchboard. She spoke a rare musical language with a rich brogue, and as Mr. Albee passed she said to him, "Thank you so much for that velvet curtain which you gave me. I have been able to make my boy two little pairs of pants, and he looks grand." Mr. Albee's smile of pleasure at what this woman had said, could not have been greater had he received the approbation for a more, shall we say, exalted and universal service.

IT IS INTERESTING to note that he had in his possession, examples of many old masters, among which, the best loved, the portrait of Murillo, by the painter, a portrait of the "Madonna and Child" by Van Cleve, the elder, and "The Return From the Harvest" by Bougereau, the latter hangs in the Keith Theatre at Brooklyn.

MR. ALBEE had a keen sense of colour values and his working room which adjoined his office room in the Palace Theatre Bldg., contained a collection of fabrics which he had designed and planned for the many theatres which bore his name. He was also a draughtsman of ability, and designed many of the theatres, working with the architects, giving suggestions and instructions, until the Keith Theatres became world-known, as veritable "palaces" of entertainment, filled with the works of Art from many nations.

THE KEITH MEMORIAL THEATRE which he opened about the middle of November, 1928, was a tribute to his life long friend and partner, Paul Keith, who left to Mr. Albee his interest in the theatrical company which bore his name. It was while directing the building of this theatre that Mr. Albee became seriously ill, contracting a condition of influenza which gave his family and many friends grave fears for his recovery. It was following this illness that Mr. E. F. Albee was persuaded to sell his controlling interest in the Keith-Albee-Orpheum Circuit to the Radio-Keith-Orpheum interests. His residence in New York is at the Beresford, 87th and Central Park, West, and his summer home at Larchmont, N.Y.

DURING a visit there, Mr. Albee showed me photographs of his old business associates and friends, regretfully murmuring, "They have all passed away, and I alone am left," which inspired the following little poem which I then wrote to him:

TO EDWARD ALBEE

(Written at Larchmont, summer of 1928, when Mr. Albee was pointing out the photographs of many friends and business associates, who had passed away, and left him as one alone in the business which together they had built up.)

Are your friends gone,
Old associates you knew,
Who worked with you,
Building and planning
Ever with a vigor
Which did renew
The fire of a desire
To build and build
New citadels to view?

God uses His materials with wisdom,
They have fulfilled the purpose
For which they were meant,
But with you there is an intent
To have you build on earth
Temples for His Kingdom.

You understand the art of gentleness,
How to be generous in deed and mind,
That Jewel of all Virtues
How to be kind,
If you, who represent
Power, Wealth, Society,
The great urge of Mankind,
Can glory in the smile
Of a little child,
Which has the grace to beguile
The workings of your mind,
If you can pause to save a chipmunk
From the modern Juggernaut of Speed,
Pause and permit such a tiny thing
To reign in your steed,
Bowing before the Gift of Life
Where 'ere its seed
Crosses your path,
Why then God hath need
Of you on Earth
To teach men the worth
Of all things which have birth,
So "Bide-a-wee"
For in His Book,
So that all men can see,
Is written, Edward F. Albee.

—Ray Lewis.

(Continued on Page 11)

Looking Over the Mail!

March 5th, 1930.

Dear Miss Lewis:

Please pardon my delay in replying to your esteemed letter of January 13th, and also my tardy acknowledgment of the Christmas issue of "The Canadian Moving Picture Digest," which is before me.

I trust I may not be too late to extend my sincere congratulations and admiration for this truly beautiful and dignified edition.

It is a distinguished monument to the Industry, reflecting the artistry of the Editor.

Thanking you for remembering me, I beg to remain, with best wishes,

Yours very cordially,

FRED NIBLO,

Metro-Goldwyn-Mayer Studios,

Culver City, California.

"Thank you, Fred Niblo, for your very much appreciated letter. When I review mentally the oustanding productions under your directorship which have given the public a sincere appreciation of our Industry; and recall the high-lights of artistry which have illuminated these productions, I feel proud that you found in my effort an inspiration for your praise."

* * * *

March 10th, 1930.

Dear Miss Lewis:

I take much pleasure in your interesting publication whenever I am lucky enough to see a copy, and I regard it as very well edited. Having recently returned from an extended trip to California where of course I visited some of the film studios and met some of the players I just wondered if you might not like to hear of some young Canadians who have been coming to the fore in talkies. Very likely you already know about them.

To begin with, the officials all told me how pleased they are with what they call the "Canadian voice," and they assured me it did not need any "grooming" whatever, and moreover that Canadians never tried to adopt an English accent. You remember I daresay how many players tried to imitate Ruth Chatterton's accent after her first talkie success!

I was treated royally at Paramount, Universal, and in fact all the leading studios. Mr. St. Johns of Universal seemingly could not do enough for the visitor from Canada and I saw part of "All Quiet" being made. A young Canadian soldier from Edmonton, named Fred Coppins who won the V.C. in the War for cleaning out a machine-gun nest single-handed has a part in this picture, that of a German soldier. He is a splendid actor and will go far they predict. Universal also has that pretty girl from Alberta, Barbara Kent, who played opposite Harold Lloyd in his first talkie. But of course you heard all about her long ago. Then there is a blonde newcomer, also from Western Canada, Jeanette Loff, who is signed up for a long time, as they discovered she had a wonderful singing voice as well as being a fine dancer. She has more footage in "The Jazz King" than Paul Whiteman, the star. She lived her childhood years in Wadena, Sask., and is of Danish descent, her father having been a violinist in his own land.

You may possibly know a Miss Bayne who used to be on the Star in Toronto for a number of years. Well, she is in Hollywood too, writing for talkies, and has had two or three comedies produced. She writes syndicated feature articles for the British market, I believe, and is one of the most up-and-coming of the younger writing crowd there. Then there is a most interesting young man, a writer, from Montreal named Ralph Conley, Irish I think, who has been drafted in to do short features for such players as Edward Everett Horton. He is doing wonderfully well at it they tell me.

If any of this stuff is of use just take it. Am only sorry I am not a writer myself as I think I might be able to give Canadian readers some very interesting information.

With best wishes to you, and hoping I have not taken up too much of your valuable time, I am,

Yours truly,

C. L. WRIGHT,

223 - 12th Avenue West,

Calgary, Alta.

"Dear Mr. Wright, thanks for your very interesting letter; and may we add you are going to be "lucky" enough to get a Digest weekly."

* * * *

March 13th, 1930.

Dear Miss Lewis:

Better late than never, but really between the "Talkies", Talking Equipment, fights with service men, crying over high prices for pictures and last but not least the new operator wrinkle, it has kept me unbalanced.

I want you to know however, that I enjoy reading The Digest ever bit of it every week.

More power to your elbow,

Very truly,

HELMER N. JERNBERG,

President and Gen. Mgr., Province Theatre Co., Ltd.,

Winnipeg, Man.

"Thanks, "Old Top", The Digest, may I say with becoming modesty, is a great aid to digestion; and for the sake of "auld lang syne," and your progressive Showmanship ability, may your digestion continue to Digest."

Thanks March Subscribers

Electrics Limited, Montreal, Que.
Tivoli Theatre, Hamilton, Ont.
Capitol Theatre, Welland, Ont.
Tivoli Theatre, Toronto, Ont.
Capitol Theatre, Brandon, Man.
Imperial Theatre, Windsor, N.S.
Strand Theatre, Chilliwack, B.C.
Winnipeg Theatre, Winnipeg, Man.
United Amusement Co., Hamilton, Ont.
Uptown Theatre, Toronto, Ont.
Royal Theatre, Dartmouth, N.S.
Grand Theatre, Gravenhurst, Ont.

Edward F. Albee

(Continued from Page 9)

It was rather, shall we say, a coincidence that in this little poem, the writer speaks of the temples which Mr. Albee is still destined to build for "His Kingdom," and that just about one year and a half later he was destined to be the inspiration for the Church of the St. John the Divine. In this little poem, you will notice that there is a mention of his desire to save the life of a little chipmunk. It so happened that while Mr. Albee and I were motoring through Larchmont, and he was pointing out the scenic beauties of this place, the many civic improvements with which he was identified, a little chipmunk crossed the path of his car, and he swerved the car, and drew up sharply, in order to avoid hurting this tiny bit of life which had crossed his path.

HE WAS a great lover of roses and in his garden at Larchmont, he had roses of every description and colour. I had the honour to receive from his hand the first rose which bloomed in that garden in the summer of 1928, and in return for this rose from which he had plucked the thorns, so that it might be "a rose without a thorn," as he smilingly said, I returned to him this little bit of verse:

A ROSE WITHOUT A THORN

(From the garden of Mr. E. F. Albee's home, Larchmont, New York, summer of 1928.)

A rose from the garden
Of a friend, his first rose,
Shorn of its thorn
It came to me,
Like dew comes to a tree
Which cups its leaves
To catch the heavenly drops,
When a summer's breeze
Empties the goblet of the gods.

—To Mr. Albee from Ray Lewis

THEY say that Mr. Albee could swear like a Showman when the occasion demanded. I know that he could pray like an angel, and that he was an outstanding personality, which blended in its disposition the manliest attributes of mankind, which did not tend to make him a saint among men, but a man among men.

A communication from him, just prior to his southern visit, stated that he intended to open new offices in the Empire Trust Building, 47th and Fifth Avenue, New York.

Last Tribute

The body of the late E. F. Albee arrived in New York Friday morning, March 14th at 9.40 a.m. (Pennsylvania Station), and reposed in state from 2 p.m. to 6 p.m. Friday afternoon, Chapel Saint Ansgarius, at the Cathedral of St. John The Divine, Amsterdam Ave., and 112th Street.

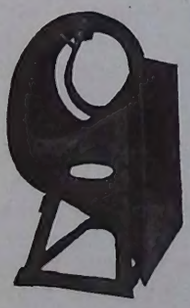
Funeral Services, Saturday morning, March 15th, at 11.00 A.M. at the Cathedral of St. John The Divine, Bishop William T. Manning, officiating.

List of honorary pallbearers from whom acceptances have been received at this hour, are as follows:

Dr. Fred H. Albee, Dr. Bernard I. Bell, Hiram S. Brown, Dr. Nicholas Murray Butler, Henry Chesterfield, Rev. Richard Cobden, George M. Cohan, Walter P. Cooke, Hon. James J. Davis, Hon. Victor J. Dowling, Daniel Frohman, Maurice Goodman, Marcus Heiman, Percy H. Johnson, Harry T. Jordon, Thomas W. Lamb, Mark A. Luescher, John J. McNally, Dr. Herbert Willy Meyer, Dr. Willy Meyer, William L. Mitchell, Benjamin S. Moss, John Ringling, David Sarnoff, Fred C. Schanberger, Samuel Scribner, Fred Stone, Walter Vincent, Hon. James J. Walker, Hon. J. Henry Walters, Sidney Wilmer, C. F. Zittel, Adolph Zukor.

R. Kershaw Appointed

Raymond Kershaw was recently appointed supervisor of suburban theatres in Winnipeg for the Famous Players Canadian Corporation, Ltd., the appointment coming through H. M. Thomas, western divisional manager. Mr. Kershaw is the former owner of the Osborne and Tivoli Theatres in Winnipeg which have been taken over by the Famous Players.



Are *YOU* Satisfied with *YOUR* Sound ?

Our Sound Engineers are employed as Consultants by some of Canada's largest Theatres. They offer unbiased advice that is based on years of experience in the Power Reproduction field.

Theatre Horns
Dynamic Horn & Cone Units
Track Amplifiers
Pick-ups
Faders
Constant-impedance Controls, Etc.

Baldwin International Radio
Of Canada Ltd.
445-447 KING ST. W. - TORONTO

Specialists in Production of 25 Cycle Power Reproducing Equipment.

Columbia To Launch Advertising Campaign

THE TENTH Anniversary Budget of Columbia, provides for Trade Papers, Fan Magazines, Radio Hook-ups, Local Newspaper Advertising and several unique nation-wide contests, including tie-ups with national merchandising concerns and Liberty magazine, also outstanding features of pretentious project to make public Columbia conscious.

It is one of the most elaborate and unique national advertising and publicity campaigns ever launched in the Industry, and will celebrate the tenth anniversary of Columbia Pictures, during the month of April.

NO MEDIUM of advertising and publicity has been overlooked by Joe Brandt, President of Columbia Pictures, in this pretentious program, which purposes to offer all exhibitors, showing the company's product, the most direct and intensive co-operation yet attempted.

THIS PROGRAM will be the first gun in a celebration which not only marks the tenth anniversary of the company, but also brings to a fitting conclusion the greatest year in its history, a twelve-months during which the company has increased its size fourfold as a 100% national distributing organization. Some of the company's greatest pictures including roadshows and special productions will be released during this month. Outstanding among these will be "Ladies of Leisure," a Frank Capra production from a David Belasco-Milton Herbert Gropper play with Ralph Graves, Barbara Stanwyck, Lowell Sherman, Marie Prevost and George Fawcett; "Prince of Diamonds," by Gene Markey with Ian Keith and Aileen Pringle; "Call of the West," with Dorothy Revier and Matt Moore, and "Around the Corner," starring that hilarious team, Charlie Murray and George Sidney.

PERHAPS one of the most attractive and unusual features of the celebration is assigned to the trade paper advertising. Service to the exhibitor will be its keynote, which will play up prominently what Columbia is doing to increase the exhibitor's box-office receipts and make it possible for him to obtain the greatest profits with Columbia productions by tyin-up to the various campaigns. It will furnish the exhibitor with special novelties and exploitation helps which will be practical and easily put into operation. This part of the campaign will receive a careful study of exhibitor problems in each section of the country, and will be conducted along special lines after personal surveys made by Joe Goldberg, general sales manager; the various division managers, and by the Columbia salesmen out in the territories.

Observations

(Continued from Page 7)

LET OUR preachers stick to the Scriptures, therein should lie their work; and if they are specialists in this department, and do their work conscientiously and righteously, they will give our children, our youth, an angle on life which no other influence will have the power to impair. When a preacher selects "The Motion Picture Curse" as a drawing card, it appears to be an admission that he has no spiritual message to deliver, and unless this spiritual quality is manifested in our preachers, they will discover that their sensational appeals will fall as flat as their "Threats of Hell" in inducing Man to follow "the straight and narrow path."

Jeanette Loff Universal Star Canadian from Sask.

(Special to Digest from Winnipeg)

Jeanette Loff, playing opposite Paul Whiteman in Universal's "King of Jazz," spent the first years of her life in Saskatchewan. Her parents were Norwegians and Danish and it is from them she inherited her great love of music for her father was an accomplished violinist. Jeanette was educated at an academy in Wadena, Saskatchewan. At the age of sixteen she was playing piano in the Wadena motion picture theatre, on Wednesday and Saturday nights. She adored pictures and loved to watch them over and over again. A year later the family moved to Portland, Oregon, and there Jeanette finished her musical education. She decided to make pipe-organ playing her career and for that purpose she studied at the Ellison and White Conservatory. She became organist at some of the leading picture houses in Portland but her desire to go to Hollywood induced her to save her money for that purpose.

After arriving in California friends noticed her lovely blonde Nordic beauty and persuaded her to register at various casting offices with the idea of going into pictures. More for the novelty than anything else, she did so, but when she received small bits in such pictures as "Uncle Tom's Cabin" and "Collegians" it did not change her mind about making music her career.

A screen test at Pathe led to her selection as leading woman opposite to Rod La Rocque in "Hold 'em Yale," and the studio officials were so pleased with her portrayal of the role that they duplicated the team in "Love Over Night." A featured lead in "Annapolis" followed, then "The Sophomore" and "The Rackateer."

Universal then signed her for a feature lead opposite Paul Whiteman in "King of Jazz" and so outstanding was her beauty, her screen appearance and her screen voice, that Carl Laemmle, Jr., immediately signed her to a long term contract.

Following "King of Jazz," she played opposite John Boles in "Moonlight Madness," also for Universal.

Miss Loff is a typical daughter of the Vikings and with all her character and determination, she has nevertheless, a piquant charm definitely feminine and appealing.

As a child in Saskatchewan she learned to swim, skate, toboggan, sail an ice boat. She excels in all sports and dances beautifully — her waltz in "King of Jazz" being one of the gems of motion on the screen.

She is introspective, principally about her work. She is extremely capable in every way — as actress, business woman, musician and hostess, and the last named qualification tends to make her extremely popular in film circles.

She has never bobbed her hair and while fond of the out-of-doors — horseback riding being one of her favorite diversions — she is considered old-fashioned in her quiet reserve. In her modish dress, however, she is up to date. Also, she belongs to the self reliant class rather than the "clinging vine" type and has a great dislike for pretense or four-flushing.

Her home in Hollywood is a rambling Spanish bungalow, covered with roses. Her family live with her and she adores them all.

It is perhaps symbolic of Jeanette Loff's screen career that in such a production as "King of Jazz" the most lavish sound film so far made, she carries more footage than any other person, including Paul Whiteman, the star of the picture. She appears to this great advantage only because of the charm of her personality and the excellence of her work — the two things which, more than all others combined, portend early stardom.

Show Business

Police officials and college authorities have tightened up on the activities of students of McGill University since their raid on Loew's Theatre, Montreal, in celebrating a hockey victory when they disrupted the show and caused some damage to the theatre. The students council collected for property damage and guaranteed that collegians' rushes would not include the theatres in future.

Manager Joe Franklin of B. F. Keith's Theatre, Ottawa, reported that receipts for the first three days of Lent under the new all picture policy for the last half of the week were greater than for the same three days of the previous week. Vaudeville now plays three days, Saturday, Monday and Tuesday, at 60 cents top. For the other three days, the top price is 50 cents for a talking picture bill. The picture half did comparatively better, even at lower prices, than the vaudeville half during the week starting March 1.

Ambrose Nolan, manager of the Avalon Theatre, Ottawa, Ont., is supervising the Magnoscope full-stage screen equipment in a number of theatres in Western Ontario. Nolan controls the patent rights for the Magnoscope in the United States, Canada and Great Britain, it is announced.

Arthur J. Ames, general manager of Instruments, Limited, Ottawa, Ontario, states that big theatres in New York and other cities of the United States using the British Ross lens for projection have secured them through the Ottawa firm.

P. J. Nolan, President of the Nolan Theatre Enterprises, operating the Avalon, Rexy and Columbia Theatres in Ottawa, figured three ways in the day's news. He bought a magnificent $25,000 residence for his new home; was formally welcomed as a new member of the Ottawa Kiwanis Club and offered a reward of $100.00 for the recovery of three Ross Lenses which were stolen from his automobile in front of the Avalon Theatre. All of this happened on the one day.

Famous Players Canadian Corp. has received an offer for the Grand Opera House, Kingston, from the Kingston Art and Music Club. The Grand has been dark the greater part of the time since the disappearance of its former owner, A. J. Small, 10 years ago. Famous Players took it over but has operated the newer Capitol Theatre, the older house remaining practically idle.

Speaking before a local service club, Oscar O'Shea, manager of the Embassy Theatre, Ottawa, Ontario, declared that the people of the Canadian Capital were more interested in the quality of the production than who was playing in it. This opinion was based on box office records, he declared.

The Avalon Theatre, Ottawa, Ont., had stand-up crowds for the premier presentation in the Canadian Capital of "Blackmail," the first British-made all-talking feature to play locally, during the week of March 3.

Miss Cecile Rostant, winner of the moving picture memory contest at the Palace Theatre, Montreal, in recent months, was the guest of honor at a luncheon tendered her by the French Line before sailing on the Ile de France, the trip to Paris with a companion being the prize.

No Reduction In Amusement Tax

How some of the departments of the Amusements Branch of the Ontario Government fared during 1929 was indicated in the annual report presented by Hon. J. D. Monteith, Provincial Treasurer, in the Ontario Legislature. Incidentally, Hon. Dr. Monteith announced no change in the various forms of taxation and license fees during 1930 which means that no reduction will be granted in the Amusement Ticket Tax.

The revenue from the Amusement Tax broke all records in 1929, the total being $1,315,655.67. The increase was due to the talking picture wave, raised prices at theatres because of the "talkies" and the replacement of various small theatres by large new cinemas in various cities. The direct charge against this revenue in the way of inspectors' salaries was only $17,483.

The Ontario Board of Moving Picture Censors collected the total of $46,659 in reel censorship fees while expenditures in the way of salaries to the censors and clerks totalled $20,459.

The moving picture studio operated at Trenton, Ont., by the Provincial Government, brought a heavy loss to the Province and not one synchronized film has yet been turned out in the Government plant. Revenue through the rental of films totalled $15,275, while studio expenses, including salaries, equipment and supplies, reached $107,416.

Theatre proprietors of Ontario, numbering 428, paid a total of $97,512 in theatre license fees for 1929.

The salary paid Chairman J. C. Boylan of the Ontario Censor Board was $3,359, including an allowance of $500. That paid Major G. E. Patton, director of the Ontario Government film studio was $2,850. The statement shows that some projection machine operators and cameramen received higher pay than censors and other officials.

There was a surplus of over two and a half millions for the Province of Ontario, but the Government apparently still believes that the Amusement Tax should continue to be a nuisance to the people.

Round About the Studios

Gus Edwards rehearsing "budding stars" in "Baby Follies," to be released through Metro-Goldwyn-Mayer.

Max Davidson, character actor, with years of featured roles to his credit on the screen, plays a matrimonial agent in Arthur Hammerstein's musical spectacle, "Bride 66," now being filmed for United Artists. Davidson joins the stellar troupe composed of Jeanette MacDonald, John Garrick, Joseph Macauley, Robert Chisholm, Joe E. Brown, Zasu Pitts and Carroll Nye, under the direction of Paul L. Stein.

Motion picture researchers, separating fact from fiction in the life of Abraham Lincoln, have discovered that the martyred President lived the first few years of his life in a small lean-to cabin with only three sides. An exact duplicate of this wilderness cabin has been ordered by D. W. Griffith, who is preparing to film "Abraham Lincoln" as an all talking epic for United Artists with Walter Huston in the title role.

Eugene Walter, one of America's foremost playwrights, has been signed by Pathe as scenario editor and dialogue writer.

The Four Marx Brothers, whose initial all-talking picture, "The Cocoanuts," proved to be one of the big box office attractions of the past year, have signed their names to a contract whereby they will appear before the cameras again at the Paramount Long Island studio. According to the new agreement, the quartet of clowns will star in another all-talking screen comedy on which production is tentatively scheduled to start about the middle of May when they return from their present road tour.

Al Jolson in Warner Bros. Vitaphone special, "The Singing Fool," is the first attraction booked for the New Pantheon Theatre, in Hankow, China.

Karl Dane is the fourth Hollywood actor to get one of the convict roles in "The Big House," Metro-Goldwyn-Mayer prison drama for which Robert Montgomery, Wallace Beery and Chester Norris had previously been selected.

Fay Wray is to play the feminine lead in "The Border Legion," Zane Grey's story which will be Richard Arlen's next Western vehicle for Paramount. She replaces Mary Brian, originally assigned to the part. Miss Brian has been appearing with Arlen in "The Light of Western Stars," his first Zane Grey picture.

J. L. Warner, Vice-President of Warner Bros., has announced that when Earl Derr Biggers' story, "The Agony Column," is released as a Vitaphone special it will be called "The Second Floor Mystery." Production is now under way with Roy Del Ruth directing. The cast includes Grant Withers, Loretta Young, H. B. Warner, John Loder, Claire McDowell, Crawford Kent and Claude King.

Ann Harding's new Pathe starring vehicle is now being written by Josephine Lovett, author of "Our Dancing Daughters."

"Journey's End" has been completed at the Tiffany Hollywood studios, directed by James Whale under George Pearson's supervision. Colin Clive has just returned to the London stage company after completing the role of Captain Stanhope in the talking picture.

Leila Hyams, blonde charmer of the screen, will enact the redemptress of a convict as her next role of the talking screen. She has been cast for the principal feminine role in "The Big House," Metro-Goldwyn-Mayer's forthcoming penitentiary riot drama, which went into production last week under George Hill's direction with Wallace Beery, Robert Montgomery, and Chester Norris in featured parts.

Hoot Gibson, now making "Trigger Tricks" for Universal, has added three well known Western actors to his company. They are Jack Richardson, Monte Montague and Walter Perry.

This Western talkie has Sally Eilers for leading lady, and Reaves Eason is directing.

Pathe will release two of its popular series of negro comedies featuring Buck and Bubbles in March.

Tommy Reilly, referee of the Famous Tunney-Dempsey championship battle in Philadelphia, has been signed by Paramount to appear in the fight sequence of "Young Man of Manhattan," the current best seller now being filmed at the Long Island studio of the company. Monta Bell is directing a notable cast in this popular story. Claudette Colbert, Charles Ruggles, Norman Foster and Ginger Rogers are featured.

Lucien Littlefield and Lucille Ward appear again as Pa and Ma Potter in the fourth of the Warner Bro. Vitaphone Varieties comedy series from J. P. McEvoy's humorous newspaper features on the Potter family. It is entitled "Pa Gets a Vacation" and shows this city family disporting itself on the farm.

Dorothy Revier, Margaret Livingston, David Newell and Fred Kelsey in a scene from Columbia's mystery, "Murder On The Roof."

"The Grand Parade"

A Mighty Spectacular Epic of Old Time Minstrel Life

With Helen Twelvetrees and Fred Scott

All Music, All Sound, All Dialogue

"His First Command"

A Thrilling Story of Army Life
Featuring the Favorite, William Boyd
His Greatest Success

All Music, All Sound, All Dialogue

PATHE PICTURES Are Good Pictures

Distributed by
Regal Films Limited

"Greenwich Village Follies"

Most Gorgeous Spectacle Ever Produced
A Revue Favorably Known From One End of the Continent to the Other

All Music, All Sound, All Dialogue

"Red-Hot Rhythm"

The Season's Big Musical Comedy Box Office Success

Featuring Alan Hale

All Music, All Sound, All Dialogue

Topics of the Day

Wit, Wisdom and "Wise-cracks" gleaned from the Press of the World.

No Other Reel Just Like It--No Other Reel More Appreciated by the Public.

More Laughs Than in Most Two-Reel Comedies.

Issued Each Week

Sound--Voice--Music

PATHE Pictures--Distributed in Canada by Regal Films Limited

Aesop's Film Fables

Most Unique and Humorous Single-Reel Subject in the World.

Internationally Known and Eagerly Looked For by Theatre-Goers.

Used in De Luxe Theatres Everywhere.

Issued Each Week

Sound--Voice--Music